

MALLIKA, COME.

From the Opera of LAKME by Leo Delibes.

DUETT FOR

SOPRANO AND ALTO.

ENGLISH WORDS BY G. R. Y.

LAKME.

Voice.

Allegro moderato. (un peu animé.)

Piano

Ma - li - ka

come, The vines shading our path Around the palms are twining, Un - der their leaf-y

1. 1.

pp

dome The sacred stream is shi - - ning, The lovely songs of

MALLIKA.

Andantino con moto.

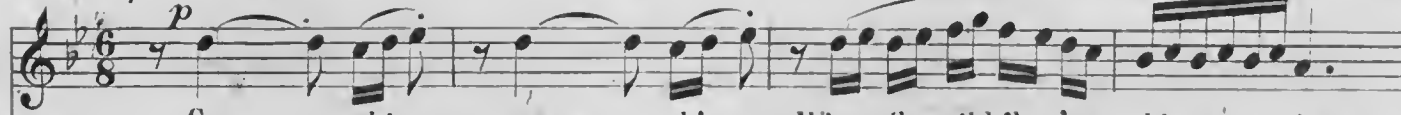
birds will lead us on our way;..... Yes, I fol-low, When

thy sweet voice to me is call - - ing. When'er thy brow, from pure joy is

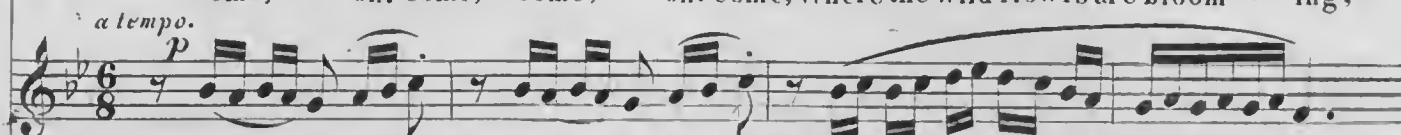
fall - ing in - to gloom, I'll be thy friend and thy guide.

dim. *poco rall.*

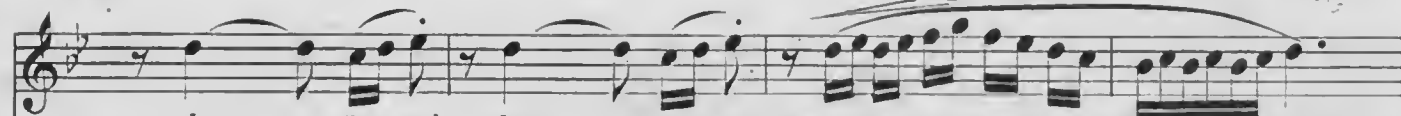
a tempo. LARME.



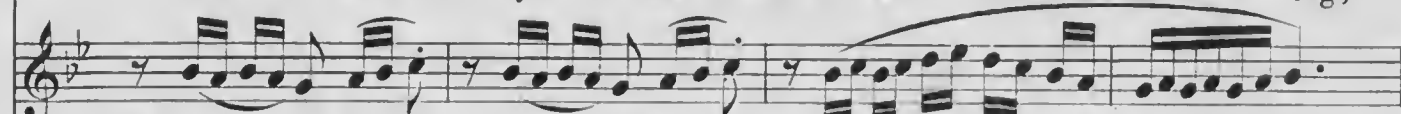
Come, oh! come, come, oh! come, Where the wild flow'rs are bloom - ing,



Oh! come we'll row, where sweet flowers grow, Where the wild flow'rs are bloom - ing,



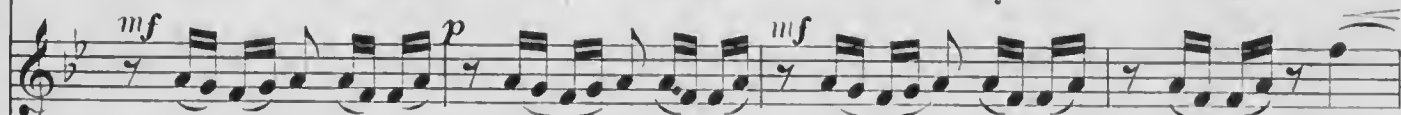
In..... the vale, by..... the stream, where the sweet birds are woo - ing,



In the verdant dale, By the flowing stream where the sweet birds are woo - ing,



To..... the vale, let..... us sail, In..... thy trail, streamlet, The



Gay-ly to the vale, rowing let us sail, glid-ing in thy trail, streamlet, The



Sun - - ny waves are glow - - ing, Light - - ly our oars are row - - ing,
 Sun - - ny waves are glow - - ing, Light - - ly our oars are row - - ing,
 On let us glide, side by side, singing, singing where sweet flow'rshide
 On swift-ly we glide, Where the birdlings hide, singing, singing where sweet flow'rshide
 Come, oh! come, come, oh! come where the wild ro - ses are bloom - ing.
 come, oh! come well, where sweet flowers grow, where the wild ro - ses are bloom - - ing.

f *p* *pp* *poco rall.* *rall.* *a tempo* *pp* *rall.* *row.* *grow.* *Ped. pp* *a tempo.* *Ped.* *rall.* *Ped.* *Ped.*

Un peu plus animé.

7

LAKME.

Hark! in my heart sudden terror is growing, Shadowed o'er with fear, If a -

- lone to the ci - ty my fa - ther is go - ing, And I'm not, and I am not

MALLIKA.

near; Our God great Brahma will shield and protect him, Till he re - turns to his home and to

thee, See yonder, the wild swans are com - ing, Harbingers they, of joy and

L'ARME.

poco rall.

Ah! see, see yon-der the wild swans are feast-ing. On our lo - tus blossoms
 glee.

poco rall.

blue, Come, oh! come, come, oh! come, where the wild flow'rs are
 Come oh! come we'll row, where sweet flow-ers grow, where the wild flow'rs are

pp
Ped.
a tempo.

bloom - - ing, In the dale by the stream
 bloom - - ing, In the ver - dant dale, by the flow-ing stream

Ped. *

where the sweet birds are woo - - - ing, *mf* On..... we'll row

where the sweet birds are woo - - - ing, *mf* Row - ing to the vale

mf *ped.* *

p Where..... flow'rs grow, *mf* stream - - let flow, a - way, The

p gay - ly on we sail, *mf* glid - ing on we trail, a - way, The

p *ped.* * *mf* *ped.* * *ped.* *

f sun - - - ny waves are glow - - - ing, *p* Light - - ly our oars are

f sun - - - ny waves are glow - - - ing, *p* Light - - ly our oars are

sfz *ped.* * *pp*

row - - - ing, on let us glide, Side by

row - - - ing, on swift - ly we glide, where the birdlings hide,

poco rall. *a tempo. pp*

side, sing - ing, sing - ing where the birds hide, Come..... a - way,

poco rall. *a tempo. pp*

sing - ing, sing - ing where the birds hide, Come, oh come, we'll row,

*Ped. ** *poco rall.* *pp* *Ped. a tempo.*

rall.

come..... a - way, where the wild..... ro - - ses are bloom - - ing.

rall.

where sweet flowers grow, where the wild..... ro - - ses are bloom - - ing.

*Ped. ** *molto rall.* *Ped. ** *p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking of *pp* (pianissimo) is present, along with a *ped.* (pedal) instruction and an asterisk marking a specific measure.

Second system of musical notation, continuing the grand staff. It features complex chordal textures and melodic passages. Dynamic markings include *pp* and *p* (piano). A *ped.* instruction and an asterisk are also present.

Third system of musical notation, featuring vocal staves and piano accompaniment. The vocal parts have lyrics "Ah!" and "Ah!". The piano part includes dynamic markings *p*, *dim.* (diminuendo), *a tempo ad lib.* (ad libitum), and *pp*. A *rall.* (rallentando) instruction is also present.

Fourth system of musical notation, featuring vocal staves and piano accompaniment. The vocal parts have lyrics "Ah!". The piano part includes dynamic markings *p* and *pp*, and a *rall.* instruction.

Fifth system of musical notation, featuring a grand staff. The piano part includes a dynamic marking of *pp*.

BALMER & WEBER'S OPERA GARDEN

VERDI, C.

{ Oh! Italy Thou Cherished Land; Sop. Aria in B flat..... } 50
{ Allor Che Forte Corono..... }

ARMORER OF WORMS.

(Der Waffenschmidt.)

LORTZING, C. A.

{ That Was a Glorious Time; Baritone Aria in D..... } 40
{ Das War Eine Köstliche Zeit..... }

BEAUTIFUL GALATHEA.

(Die Schöne Galathea.)

VON SUPPE, FRANZ.

{ Drinking Song; Tenor Solo in G..... } 40
{ Trinklied..... }
{ We Greeks; Baritone Aria in D..... } 40
{ Wir Griechen..... }

BALFE, M. W. BOHEMIAN GIRL.

{ I Dreamt I Dwelt in Marble Halls; Soprano in E flat..... } 35
{ Then You'll Remember Me; Bass Solo in B flat..... } 35
{ Schwärmt Andrer Herz und Andrer Mund..... }

BARBIERE DE SEVILLA.

ROSSINI, C.

{ Tyrant, Soon I'll Burst Thy Chains; Soprano in E..... } 50
{ Una Voce Poco Fa..... }

CHIMES OF NORMANDY.

PLANQUETTE, R.

{ Cabin Boy's Song—On Billows Rocking; Tenor Solo in E..... } 40
{ Va Petit Mousc..... } 40
{ Still I Whispered Go; Soprano in D..... }
{ Et Je Me Disais..... }

CZAAR & ZIMMERMAN.

LORTZING, A.

{ In Childhood I Dalled; Mezzo Soprano or Baritone in E flat..... } 25
{ Sonst Spielt Ich Mit Scepter..... }

BIZET, GEORGES. CARMEN.

{ Song of the Toreador..... } 60
{ Toreador Attento..... }
{ Auf in dem Kampf Torero..... }

MOZART, W. A. DON JUAN.

{ Nay Bid Me Not; Duet for Mezzo Soprano and Bass..... } 50
{ La Ci Darem..... }
{ Lieb Mir Die Hand..... }

ENCHANTED FOREST.

(Der Zauberwald.)

RICHINI VINOENZO.

{ Before Thy Holy Name O Lord; Recitative and Aria for Bass voice, in F..... } 65
{ Al Nomo tuo Temuto..... }
{ Von Deinen Hohen Namen..... }

FATINITZA.

VON SUPPE, FRANZ.

{ Reporters' Song; Baritone in G..... } 50
{ Das Reporter Lied..... }
{ Pascha's Reform Song; Baritone Solo in A..... } 40
{ Reformen Thun Noth..... }
{ Kismet Duet; Soprano and Tenor in E..... } 40

GOUNOD, CHAS. FAUST.

{ In the Language of Love; Alto in C..... } 50
{ Le Parlate d'Amour..... }
{ Blümlein Trant..... }

FILLE DU REGIMENT.

DONIZETTI, G.

{ Ask Me Not Why; Soprano in E flat..... } 35
{ Quando il Destino..... }

FILLE DE MADAME ANGOT.

LECOCO, CHAS.

{ Conspirators' Chorus in C..... } 35
{ Curious Whirling—Waltz Song; Soprano Solo..... } 80
{ Tournez Tournez—Valse Chantée..... }
{ Quarrelling Duet; Soprano and Alto in D..... } 50

WEBER, CARL M. FREISCHUTZ.

{ O Why Alas; Soprano Cavatina in A flat..... } 40
{ Eae la Nube Aanco il Nascondo..... }
{ Und ob die Wolke Sich Verhülle..... } 75
{ Calm Slumber Brought Each Morrow; Sop. Scene and Prayer in E..... }
{ Come Una Volta il Sento..... }
{ Wie Nahte Mir der Schlämmer..... }

GIROFLÉ-GIROFLÁ.

LECOCO, CHAS.

{ See How It Sparkles—Drinking Song; Soprano in G..... } 40
{ Le Punch Scintille..... }
{ Lodende Glüthen..... } 40
{ Here is Glorise—Waltz Song; Soprano in G..... } 40
{ Hier, Mein Papa, Naht Glorise..... } 40
{ My Father is a Bunker Old; Tenor Solo in A..... }
{ Mein Vater ist ein Altes Haus..... }

MEYERBEER, C. HUGUENOTS.

{ Vale of Rest; Soprano Solo in D..... } 40
{ Jennes Beautés Sous ce Feuillage..... }

HALÉVY, F. L'ECLAIR.

{ Call Me Thine Own; Tenor Solo in C with flute ad lib..... } 40
{ Quand de la Nuit..... }
{ Als Dunkle Nacht Mit Ihrem Schleier..... }

LOHENGGRIN.

WAGNER, RICHARD.

{ Guided by Faith—Bridal Chorus, Female Trio or Mixed Quartette, in B flat..... } 40
{ Voice parts published separate, each..... } 15

VERDI, C. LOMBARDI.

{ In Tears I Pine; Soprano Solo in F..... } 40
{ La Mia Letizia Infondere..... }

LUCREZIA.

DONIZETTI, CAETANO.

{ Oh! As Fair as Poets Dreaming; Soprano Solo in D..... } 40
{ Come o Belle..... }
{ It is Better to Laugh; Alto Solo in C..... } 35
{ Il Segretto..... }

MARTHA.

FLOTOW, FRIEDRICH.

{ Martha, O Return Love; Tenor Solo in D..... } 40
{ M'Appari..... }
{ Ach So From..... }

MARITANA.

WALLACE, VINCENT.

{ Holy Mother, Guide His Footsteps; Duet, Sop. and Alto in E..... } 40

MIGNON.

THOMAS, AMBROSE.

{ Knowest Thou the Fair Land; Soprano Solo in E flat..... } 50
{ Connais tu le Pays..... }
{ I'm Fair Titania; Soprano Polonaise in B flat..... } 65
{ Io Sou Titania La Bionda..... }

BELLINI, VINCENZO. NORMA.

{ Hear Me Norma; Duet, Soprano and Alto in D..... } 40
{ Mira O Norma..... }
{ Where Are Now the Hopes; Soprano Solo in F..... } 35
{ In Mia Man Alfin..... }
{ Nun Bist du in Meinen Haenden..... }

WEBER, CARL M. OBERON.

{ Sprites of Air; Female Trio or Soprano, Alto and Tenor..... } 40

PAUL ET VIRGINIE.

MASSÉ, VICTOR.

{ I Vow That I Live but for Thee; Love Duet, Soprano and Tenor } 75
{ Je Jure de n'Etre qu'a Toi..... }

VERDI, C. RIGOLETTO.

{ Over The Summer Sea; Soprano or Tenor Solo in G..... } 35
{ La Donna e Mobile..... }

ROBERT LE DIABLE.

MEYERBEER, C.

{ In Vain I Hope; Soprano Cavatina in G..... } 35
{ En Vain J'Espere..... }
{ Robert, Oh My Beloved; Soprano Solo in A flat..... } 50
{ Robert, Toi Que J'Aime..... }
{ Robert, Mein Geliebter..... }

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